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**The Theaters—By Percy Hammond**

**Miss Treadwell's "Gringo"**  
Is an Exciting Narrative, Employing No Hokus

"Gringo," a play by Sophie Treadwell, presented at the Comedy Theater under the direction of Guthrie McClintic, with the following cast:  
Leonard Light.....Richard Barbee  
Bessie Chivers.....Edna Hibbard  
Myra Light.....Edna Walton  
Chivers.....Frederick Perry  
Tina, of Tuxedo.....Joe Rubin  
Cecilia.....Olin Field  
Stephen Trent.....Arthur Albertson

Miss Sophie Treadwell, having personally examined life in the far mountains of Mexico for evidences of its colorful violence, reports her explorations in an interesting play named "Gringo."

This is one of those "first-hand" dramas, an honest, vivid account rather than an accumulation of "hokus"; a graphic, animated story, well told, well acted and pretty well scene-painted. Miss Treadwell is an intrepid and original playwright that she is able to disregard the dubious amenities of her craft. The gorgeous bandit of her adventures, for instance, is one-eyed and wears an unbecoming sombrero. In the list of her characters there is none who is topped by the prescribed halo of theatrical "sympathy." When it is appropriate for music to be heard in the distance, the guitars do not play "La Paloma." And the ending of it all is neither happy nor unhappy, but just an ending—a sort of tapering-off.

We liked it last night none the less for its indifference to the ordinances, since it had so much else. There were the old wildcat mine, and its old American miner, his sprightly halfbreed daughter and his Indian woman. There was a selfish parlor Socialist and conscientious objector from the States, with his attractive wife, and the handsome engineer and metallurgist, with whom she fell in love. And there was Mr. Jose Ruben as a minor revolutionist—remorseless and a deprecator—with a grim sense of humor and a knowledge of women and pesos—an admirable and a complete impersonation. When you learn that many shots are



In "Gringo," at the Comedy Theater

fired and that ransoms are demanded at the edge of the machete; that there are schemes devised to transport the treasure on burrobuck to the seaboard, you may think that "Gringo" is routine, which it is not. Perhaps it will be more so, later.

Character studies are no less present in "Gringo" than action and color, and Miss Edna Hibbard as the old gringo's halfbreed offspring is the most interesting. The complexities of her soul lead her to distressing expedients of sex. She employs everything from herbs to treachery in order to expedite her inclination to be loved by some one or other. And at the end she is in the arms of the laughing one-eyed bandit, preferring that destination to Bryn Mawr, in whose academic

groves her unhappy parent desired to shelter her. We should add our opinion that Mr. Frederick Perry is more than excellent as the American miner and that all the others in the cast are better than usual.

A geological and an engineering friend of ours, with long experience in the Mexican mountains, tells us that "Gringo" is an accurate approximation of the high-lights of the life in those neighborhoods. At any rate, it is an enjoyable entertainment for those who like to get out of the rut.

**Columbia Sophomores Present Burlesque on College Life**

Columbia sophomores presented their annual show last night to a crowd of friends and critics at Brinckerhoff Hall. The play, a burlesque on fraternity and athletic college life, is called "Hire Education" and the author is Perry Ivins, 22.

**The Stage Door**

The cast of Jesse Lynch Williams' "Why Not?" which the Equity Players will present at the Christmas Night, includes: Jane Grey, Margaret Mower, Norma Mitchell, Tom Powers, Warburton Gamble and Cecil Yarr.

"The Lucky One" closes at the Garrick Theater tomorrow night. The theater will be dark on a week and then the third Theater Guild production, "The Three Brought to Mary," will open Christmas Night.

The Goldwyn annual dance will be held at the Hotel Astor tonight.

Robert Ames heads the cast of Owen Davis' "Icebound," which Sam H. Harris will place in rehearsal on Monday.

This Sunday's Winter Garden vaudeville concert will be given at the Shubert Theater.

Constance Fawcett is to be in the cast of "Lola in Love," the comedy with music which F. C. Coppelius will produce.

The Melbae have been added to next week's bill at the Palace.

Lucille Watson, John Daly Murphy and Dudley Digges are among those who will be in the cast of Lady Gregory's "The Dragon," which will open at the Earl Carroll Theater on Tuesday afternoon, December 14, for six special matinees.

Channing Pollock, author of "The Fool," will speak on "More Serious Thought in the Stage" at this afternoon's meeting of the Catholic Actors' Guild at the Hotel Astor.

**Philharmonic And Heifetz Fill Carnegie Hall**

**Violinist Plays With All His Usual Brilliance in Beethoven Concerto Preceded by Pagan Poem**

**Trio of Recitals Given**

**Miss Hayden Charming in Finely Chosen Program of Songs at Aeolian**

A wide choice was open to the concertgoer yesterday, with the Philharmonic Society filling Carnegie Hall in the evening and three recitals along Forty-third Street, the best of these being the song recital of Ethyl Hayden at Aeolian Hall in the afternoon.

Jascha Heifetz was the soloist at the Philharmonic concert, choosing the Beethoven violin concerto as the vehicle for the exhibition of his familiar qualities, and these were exhibited with their usual brilliance. His tone as usual was smooth, polished and firm, especially when it mounted into the highest regions of harmonics; his technique was dazzling as he tossed off double stops, runs, arpeggios and other such features, liberally scattered through the concerto, with his customary serenity and detachment, while in the cadenza he presented the chief themes of the first movement in all manner of decorated forms. Perhaps once or twice there was a momentary display of tone, or one note slightly off pitch, but generally Heifetz was thoroughly Heifetz. The most pleasing parts were the broad lyrical passages, where the flow of his tone could charm, not as with or patin as Kreisler's, but not without warmth.

**Gives Loeffler's Pagan Poem**  
Charles Martin Loeffler's Pagan Poem (after Verli) preceded the concerto—hardly a new work, having been composed in 1901 and revised in 1906—but not particularly familiar here. Very French in manner, it suggests the Debussy and his successors on one side, Cesar Franck or D'Indy on the

other, but has a marked individuality of its own. It suggests and follows the sweeping melody of the Eighth Eclogue, the dark-hued atmosphere of incantations, the alternation of hope and despair and final triumph. Warm blooded (at least for music of this type), it was performed in a like spirit (type), and was warmly received.

Miss Hayden in Fine Recital  
There has been no lack of singers so far at Aeolian Hall—some of whom could sing, while there have been several who could not—but few, if any, who have sung there this season have equaled the standard of the recital given by Ethyl Hayden. As was shown at her first appearance here last March, she has a soprano voice of remarkable purity of tone, beauty of phrasing and adequate expression, and a lighter touch in Strauss' "Ständchen." At times her voice has given an impression of tightness, of not being produced with absolute ease, of lower notes not always equal to higher ones, but this vanished in the following numbers, numbers in French by Liszt and Morel, and songs in Spanish arranged by Frank La Forge, where her voice brought out flowing phrases with a notable smoothness and charm and a flexible smoothness of tone. It was delightful singing, with moments strongly suggesting Miss Hayden's teacher, Mme. Sembrich.

**Adami in Violin Recital**  
There was an Italian atmosphere in the evening at a violin recital in Aeolian Hall by Giuseppe Adami, with a comparatively Italian audience and largely program, beginning with a sonata by Locatelli arranged by Respighi, in contrast to a "Concerto Romantico" by Riccardo Zandoni, and an arrangement of Tartini's variations on a Corelli theme in conclusion. Mr. Adami was better in faster passages, playing swift runs with considerable neatness. There was roughness in his double-stops and bowing, and some slower passages, such as the opening slow movement of the Locatelli number, which had a rather tedious, expressionless air. Enrico Barajoli, the accompanist, was also represented on the program, besides Mr. Adami's teacher, Giacomo Quintano.

**At Town Hall Edgar Fowleson, bargains**  
The Shubert's yesterday acquired the property at 228 to 230 West Forty-fifth Street, just west of the Fulton Theater, and will build a theater on the site. The property extends through to Forty-fifth Street.

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tone, gave a prominent place to four settings of Miss Carman poems by Daniel Wolf—not particularly distinctive, vaguely French in style, with little melody to adhere to in the memory. Except for four French numbers by Lilly, Debussy and others Mr. Fowleson adhered to English, proving to be a worthy singer with a very fair voice of agreeable tone and satisfactory volume, but not always used to the best advantage. It was smooth in the softer passages, but sometimes rough when effort was required, while his diction was not always clear. Mr. Wolf accompanied his own works, with Ralph Douglas at the piano for other numbers.

**Selwyns Offer "The Bear Car"**  
In Boston Christmas Night  
"The Bear Car," by Edmund E. Ross, which is now nearing its final rehearsal, under the direction of the author, will be presented by the Selwyns on Christmas night at the Selwyn Theater, Boston. It is a mystery play, and Taylor Holmes is the star.

Soon after the holidays Edgar Selwyn will start rehearsals of his new play, called "Getting Unmarried," a farce, in which Roland Young will have the leading role.

The Selwyn Theater here is being redecorated for the Selwyns' presentation of Jane Cowell in "Romeo and Juliet."

**Moscow Art Troupe Opens**  
At Johnson's Theater Jan. 8  
Morris Galt will present the Moscow Art Theater at Johnson's Fifty-ninth Street Theater on Monday evening, January 8, instead of at the Forty-fourth Street Theater, as originally scheduled. It was announced last night, William A. Brady, who is producing "The World We Live In" now at Johnson's, will move the Cape insect play to the Forty-fourth Street Theater on the same night.

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